

HUMANITIES

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NETWORK

An Agenda for the New Funding Year

**Constance M. Carroll, Chair
California Council for the Humanities**

The California Council for the Humanities has begun the new funding year with a sense of optimism. The primary reason for this is the renewed interest in the humanities expressed by numerous organizations. The California public schools, the University of California, the California State University, the independent colleges, the California Community Colleges, the California legislature and many agencies have indicated that education in the humanities will enjoy a much higher priority in their future plans.

One hopes that these rhetorical messages will be swiftly followed by the level of budgetary commitment required to reverse the "New Dark Ages" which have threatened to become reality in recent years. One is also hopeful that humanists will be prepared for an improved climate of support and will not resemble Cavafy's citizens when told that the barbarians no longer threaten the city:

And now what shall become of us
Without any barbarians?
Those people were
A kind of solution.

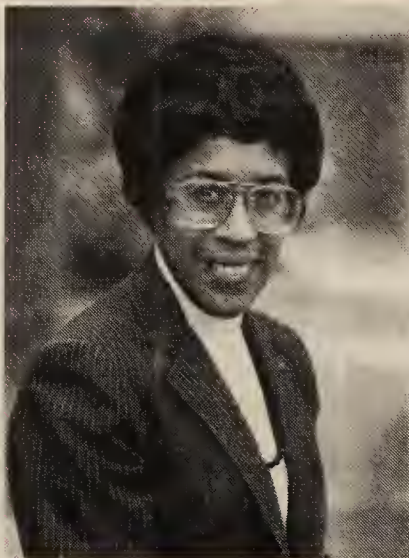
Unless CCH funding from the National Endowment for the Humanities suffers a truly drastic decrease, the California Council has decided to maintain its current grant categories, perhaps with greater support for some. It is the Council's position that much remains to be done in supporting traditional projects in the humanities in a state as large as California. The Council hopes to become an even more effective resource for assisting a wide range of institutions and individuals in the goal of advancing the humanities in California.

While carrying out its mission, the California Council for the Humanities will emphasize several, specific objectives in the new funding year:

- An increased number of proposals from and awards to institutions in the California State University and California Community College systems.
- Greater diversity among institutions funded, including museums, libraries, labor unions and historical societies.
- Increased representation in grant proposals and awards among institutions and organizations in the Los Angeles/Orange County area.
- Greater participation in funded projects by humanists and audiences reflecting the increasing cultural and ethnic diversity of California.
- More collaborative efforts among the segments and levels of education in the state in projects which strengthen the humanities throughout the educational system.

These objectives were adopted to complement the Council's enduring goals by ensuring both a geographical and cultural balance among funded proposals as well as encouraging the humanities community to view its special form of education and experience as a "continuum," affecting all ages and levels of sophistication.

The California Council for the Humanities is enthusiastic about the new funding year and looks forward to making a real difference in both the quality and the accessibility of the humanities in this large and unique "corner" of the United States.



Constance Carroll, chair of the California Council for the Humanities

An Invitation to the Public Humanities Conference

On October 18 at the La Jolla Village Inn scholars, project directors and all other interested members of the California community will meet to exchange ideas on topics related to humanities projects and to discuss the Council's program. The schedule for the day will be:

- 8:30 Registration
- 9:00 Welcome by Constance Carroll, chairperson of the Council
- 9:15 Workshops
 - Media Projects: "Getting it Produced, Getting it Distributed" with Paul Espinosa and Santiago Casal
 - Fundraising and Publicity: "Attracting Funds, Attracting Audiences" with Phyllis Quan and Karen Litfin
 - Cross-Cultural Projects: "Case Studies and Challenges" with Caitlin Croughan
- 10:30 Break
- 10:45 Evaluation Session
 - "Public Discussion of the CCH Program" with Jim Quay, Executive Director, CCH
- 12:00 Luncheon
 - 1:15 "San Diego and the World of the Californias" by Hamilton Marston
 - 2:00 "Border Literature/La Literatura Fronteriza" a panel discussion presented by the Institute for Regional Studies of the Californias, San Diego State University; Imperial Valley Campus, SDSU; and the Secretaria de Educacion y Bienestar Social del Gobierno del Estado de Baja California
- 4:00 Reception

Advance registration is required for the conference. If you would like to register, please do so by telephone prior to October 10. Lunch will be available (banquet style) for \$5.00.

A four-page description of CCH plans and activities will be sent to all those who register for the conference.

San Francisco office: 415/391-1474

Los Angeles office: 213/482-9048

Border Perspectives: The Humanities in San Diego

Several prominent members of the San Diego community have served as members of the CCH. Four of these present or former Council members shared with us some of their reflections on the role of the humanities in San Diego life—highlights from the past, challenges for the present and hopes for the future.

Thomas Payzant, Superintendent, San Diego Unified School District

Recently I heard someone say that the public schools are turning out young men and women who are superbly trained but poorly educated. That stuck in my mind. Like all generalities, there are many obvious exceptions to that statement, but I believe it also contains an undeniable element of truth.

For over a generation our public schools and colleges have placed a strong emphasis on math and science while history, literature, and art have been given lower status. There are many reasons for this decline in interest in the humanities, but the primary one is simply that science and technology have taken over. They define our lives and dominate our economy. It is little wonder that young people are less concerned with the nature of things than with the working of things.

Last year a survey commissioned by the National Endowment for the Humanities found that two-thirds of the 17-year-old students could not place the Civil War within the right half century, and one-third didn't know that the Declaration of Independence was signed between 1750 and 1800.

I often think about this wasting away of the humanities. The problem is easy to identify. Its causes and solutions are much more difficult to find. Many students avoid the humanities as much as possible. There are fewer and fewer teachers who are able or have the enthusiasm to make the humanities dramatic, exciting, and alive for students. Many of our textbooks have been oversimplified and watered down.

Reversing these trends is a difficult challenge and will take time to accomplish. However, it is extremely important that we accept that challenge. We cannot lose an understanding of our history and culture just at the time when we need the humanities to help us deal with the many value questions raised everyday by our rapidly advancing technology.

I am pleased that the Council is holding its annual conference in San Diego, and I think the conference theme of "Borders" is an excellent choice. One border we are especially conscious of here is the border between Mexico and California. In the San Diego City Schools we try to take advantage of the many cultural opportunities offered by our next-door neighbor.

One example is the annual International History Fair. Junior and senior high school students throughout San Diego County and Tijuana enter projects in the form of papers, exhibits, audio-visual presentations, or performances on community or family history topics. The fair attracts many entries and culminates in an exhibition and awards ceremony at the Tijuana Cultural Center each March. By participating in the Fair, students gain a greater awareness and appreciation of their cultural heritage and the history of their community.

Another effort in our district to improve instruction in the humanities was the establishment last fall of a classics and humanities program at Crawford High School. This program presents an integrated curriculum that strives to include the best of human thought and creative endeavors throughout the history of the world. The Crawford High School Classics and Humanities Program was developed by the district in cooperation with the Coalition of Essential Schools and the Humanities Institute of the University of California at San Diego.

The October conference will provide a wonderful opportunity to exchange ideas and explore new avenues for strengthening and enhancing instruction in the humanities.

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September Grants Awarded

At its September 5 meeting, CCH members announced the recipients of grant awards in three categories: Humanities for Californians, Humanities in California Life, and Humanities and Contemporary Issues. For information about the grant application procedure or about the projects funded by CCH, contact either the San Francisco or Los Angeles office.

Humanities for Californians

Asia: South by Southeast

Sponsor: Institute of International Studies/Center for South and Southeast Asian Studies, University of California, Berkeley

Project Director: Bruce Pray

This project will present a multi-disciplinary lecture/discussion series in three Northern California rural centers on topics concerning South and Southeast Asia and its peoples. Yuba City, Modesto and Merced have large and expanding populations of South and Southeast Asians which have stimulated general interest and curiosity concerning the culture, history and artistic traditions of this area of the world. Humanities scholars, organized by the Center for South and Southeast Asia Studies at Berkeley, will present three series of lectures addressing issues of traditional culture in Asia and transitional South and Southeast Asian cultures in California. The programs will be held at community college auditoriums at each site in March of 1987.

Emily Dickinson/H.D. Dual Centennial Colloquium

Sponsor: San Jose Poetry Center
Project Director: Joanna Griffin

The colloquium, which is scheduled for October 22-25 on the San Jose State University campus, will bring Emily Dickinson and H.D. scholars together with poets, artists and musicians to celebrate the 100th anniversary of Dickinson's death and H.D.'s birth. The works and influence of both these poets will be explored in four days of panels, discussions, readings and performances. There will also be a session in which the audience will be encouraged to present their ideas to the speakers as well as one devoted to methods for teaching Dickinson and H.D. in secondary schools and community colleges.

Pre-concert Discussion Series on Women Composers

Sponsor: The Bay Area Women's Philharmonic, San Francisco
Project Director: Miriam Abrams

The purpose of this project is to conduct a series of four pre-concert programs that will focus on the lives and works of contemporary and historical women composers. These events, the first of which takes place on October 25, will immediately precede Bay Area Women's Philharmonic performances of the works discussed. Program notes including biographical and analytical articles about the composer will be distributed at each concert, and portions of the moderated panel discussions will be incorporated into KQED-FM's broadcast of the concerts.

Mexican Folklife, Folklore & Folk Art: Impact and Meaning in a Contemporary Context

Sponsor: The Mexican Museum, San Francisco
Project Director: David J. de la Torre

A three-day symposium scheduled for February of 1987 will provide a public forum for an in-depth analysis of Mexican folk traditions and how these traditions continue to play a significant role in the history and culture of California. Activities for the symposium will include a series of lectures, panel discussions and demonstrations.

The symposium is scheduled to coincide with The Mexican Museum's upcoming major exhibition and recent gift to their permanent collection, "Mexican Folk Art from the Nelson A. Rockefeller Collection."

Humanities and Contemporary Issues

The Condition of the Humanities at Community Colleges in California and the Nation

Sponsor: Community College Humanities Association
Project Director: William Biddle, Walters State Community College, Morristown, Tennessee

On November 20-22 of this year, the Community College Humanities Association will sponsor a national conference in San Francisco: "Tradition and Innovation: The Condition of the Humanities at Community Colleges." The focus of the conference will be on issues of concern to community college faculty and administrators and will include discussions on the state of the humanities at two-year colleges, ways of promoting the humanities, and an overview of cultural literacy and American social values.

Humanities in California Life

Timber Unions of Humboldt County History Project

Sponsor: Humboldt State University Foundation
Project Director: R. Jeffrey Lustig

The purpose of the project is to present the history of California's northcoast timber unions to the public in programs that promote an understanding of the social and cultural significance of their rise, operation and current demise. The project will sponsor: (1) a photographic exhibit illustrating the unions' evolution and its role in the life of the community; (2) a seminar for humanists, veterans of the union era, and local citizens; (3) an evening forum to address the issues raised in the seminar. All parts of the program will describe the culture and values forged in the context of the union activity and will examine how the union helped shape the character and identity of the Redwood Empire.

Vietnamese Buddhist Refugees: Their Cultural Contribution to California Life

Sponsor: International Rescue Committee, Los Angeles
Project Director: Don Farber

The majority of Vietnamese refugees in the United States live in California. This project will sponsor an exhibition, catalogue, and panel discussion, all of which address the cultural contribution of Vietnamese Buddhist refugees to California life. The exhibition will consist of photographs taken over the last ten years depicting life at the Vietnamese Buddhist Temple in Los Angeles. A catalogue of this exhibition will include text by author/historian Rick Fields. The panel discussion will be conducted by both Vietnamese and American scholars. The exhibition will open in the spring of 1987.

From Many Lands: Contributions to a California Culture

Sponsor: International House, Davis
Project Director: Cynthia Wyman

On five weekends from March through June of 1987, the International House will present lectures, photography exhibits and field trips to explore the diversity and uniqueness of today's Sacramento Valley as it evolved from the settlement of ethnic groups. Each lecture will be followed by a visit to sites related to the substance of the lecture. For example, the first program of the series will feature a "Historical Overview of Ethnic Contributions" by two historians, a photographic essay of ethnic groups in the Sacramento Valley, and a field trip to the Gibson House Museum and the Sacramento Valley Museum.

In Praise of Borders *continued*

sand creates borders as well as a bounday. If the boundary is the line that demarcates, say, Mexico from the U.S., the border is the region on both sides of the boundary that shares features of Mexico and the U.S. Borders bring together what boundaries separate.

Both Luis Valdez and the Council approach particular boundaries in order to liberate energies around the border. I think Valdez actually *creates* borders by yoking together disparate elements—farmworkers and theatre, for example—and then fashioning dramatic work out of the possibilities created when and where the two meet. The Council, on the other hand, is continually urging both scholars and the public to cross boundaries, those lines where the campuses end and the "real world" begins, for instance, certain that both will prosper from the meeting.

The liveliness of the border region is illustrated by the subjects and the diversity of the miniprojects the Council has funded to complement the Public Humanities Conference. The San Diego Historical Society's temporary installation, "Drawing the Line: Creation of an International Border," depicts the experience of the boundary surveyors and the surveyed during the establishment of the boundary between the United States and Mexico. The Mexico-U.S. Law Institute of the University of San Diego will explore how that boundary can act as a distorting lens, presenting a panel discussion on "Images of Mexico Across the Border" with journalists and scholars. Two projects will explore the importance of the "other" side of the boundary: the Baja California Collection of the University of California, San Diego will mount an exhibition and symposium on the importance of that collection, while the Teatro Meta, the bicultural division of the Old Globe Theatre, will present a 60-minute staged reading of Hispanic poets, playwrights, historians, and journalists' reflections on the border region. The final pair of projects will present and discuss the particular quality of border culture: the Centro Cultural de la Raza will set its panel discussion of border culture in a cafe rather than a classroom, while San Diego State University will cap the Public Humanities Conference by bringing two teams—a writer and a critic from either side of the boundary—together to read and discuss border literature.

Public Humanities Conference

On Saturday, October 18, the Council will host its annual Public Humanities Conference at the La Jolla Village Inn. The program features workshops on media, fundraising, publicity and crosscultural projects and a luncheon talk by Hamilton Marston on "San Diego and the World of the Californias," reminding us that San Diego stands not at the southern edge of "California" but exactly where Alta California meets Baja California.

The morning will end with a public discussion of the Council's program. That program has been succinctly laid out in a brief paper available from our San Francisco office. This four-page description is a summary of the latest two-year proposal sent to NEH last spring. Every other spring, the Council sends a proposal to NEH outlining its accomplishments in the past two years and outlining its plans for the next two. In mid-August the Council learned that it would receive a Merit Award for "excellence in overall programming," one of eight awarded to state humanities councils this year.

We're gratified, of course, that peers and colleagues think we're performing well, but it is even more important that Californians think we're performing well. At this year's Public Humanities Conference in San Diego, project directors, scholars and participants—past and future—in CCH programs will have the opportunity to meet to discuss the Council's program. We hope you will be there to comment, to participate, to keep the Council working in the cultural borders.

James Quay
Executive Director
CCH

San Diego "Borders" Events October 10 through October 18

As part of the 1986 Public Humanities Conference, a week-long series of humanities events are scheduled in the San Diego area. Grants were made by the Council as partial support for the following activities:

Friday, October 10, 5—7 p.m.

"Images of Mexico Across the Border as Depicted by the Mass Media in the United States" presented by the Mexico-U.S. Law Institute, USD School of Law, San Diego. 619/260-4816.

A public forum will be held at the Manchester Center Auditorium on the USD campus to discuss and analyze the image of Mexico and the Mexican people as depicted in the American press and media. Particular emphasis will be given to coverage in the major U.S. border cities. Participants in the forum will include representatives of newspapers from Los Angeles, San Diego, Tijuana and Mexico City.

Sunday, October 12, 8 p.m.

"An Evening of Readings and Discussion of Works by Hispanic Poets and Playwrights" presented by the Teatro Meta Division of the Old Globe Theatre, Simon Edison Centre for the Performing Arts, San Diego. 619/239-2255

A sixty-minute staged reading of Hispanic poets, playwrights, historians, and the media's reflections on the California-Mexico border region will be followed by a dialogue between the audience, the readers and distinguished scholars in the fields of international and border studies. During the poetry/play-scene reading, the audience will be presented with ideas, situations, facts and questions that will form the basis for subsequent discussion with the panel of humanist scholars. Readings will include scenes from the plays of Luis Valdez, Estela Portillo, Carlos Morton, Milcha Sanchez-Scott and Robert Potter, as well as the poems of Pat Mora and Guillermo Gomez Peña.

Tuesday, October 14, 1—4 p.m.

"On the Border: The Baja California—San Diego Exchange" presented by the UCSD Library, La Jolla. 619/534-2533

A one-day symposium on the library's Baja California Collection will be offered for scholars, librarians and community members. Discussion will focus on both the content and potential uses of the Collection, the most extensive of its kind in the United States. An exhibition of materials from the collection is scheduled to open on October 13 and will run through

November 7. The exhibition will feature letters, pamphlets, photos and travel guides beginning with the 17th century voyages of discovery and including literary works of the 20th century.

Thursday, October 16, 7—10 p.m.

"Cafe Urgente: A Social Dialogue on Contemporary Border Consciousness" presented by Centro Cultural de la Raza and the Border Arts Workshop—Taller de Arte Fronterizo, Balboa Park's Pepper Grove, San Diego. 619/235-6135

Six humanities scholars will participate in a public discussion with artists, researchers and a public audience. The presentations and dialogues between invited panelists and the audience will focus on the dynamics of border art and culture, and will explore how everyone living within the Tijuana-San Diego Border region is involved in the development of a shared cultural value system, regardless of their nationality, language, or cultural identity. Breaking from the traditional format of a panel discussion, the dialogue will take place within a "cafe" environment, with the scholars' presentations combined with poetry and art performances.

Saturday, October 18, 2 p.m.

"La Literatura Fronteriza/Border Literature" presented by San Diego State University and the Secretaria de Educacion y Bienestar Social del Gobierno del Estado de Baja California. 619/265-6817

A two-hour panel presentation will be given by writers and critics from the states of California and Baja California whose work focuses on the U.S.-Mexican border. The writers will read from their original works and the critics will offer perspectives on the status of border literature in general. The content will be available in English-Spanish and Spanish-English translation and will be distributed to the audience.

September 20 through December 20

"Drawing the Line: Creation of an International Border" an exhibit at the San Diego Historical Research Archives, Balboa Park. 619/232-6203

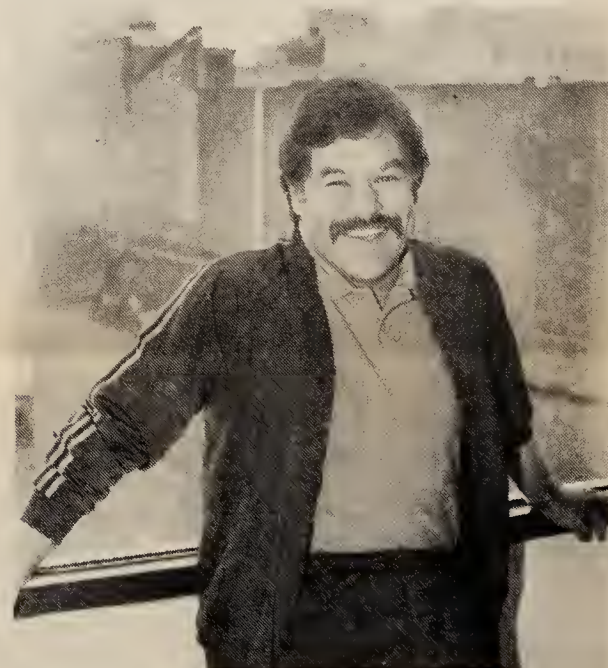
This exhibit will draw from the San Diego Historical Society's rich collections and will contain sketches, maps, letters and artifacts relating to the border topic. Interpretive text will give visitors a sense of the conflicting viewpoints surrounding the establishment of a border. The exhibit will provide a framework for examining San Diego's past in terms of: (1) the impact of the site's physical location on its residents; and (2) the continuing interaction among diverse people who shaped this area's history.

The Evolutionary/ Revolutionary Luis Valdez

by Robert Hurwitt

"At that point where the serpent is crawling out of the skin, it's so new and so alive that life is...exquisitely painful. We're all the serpent. But to be able to distinguish between the new part of you and the dead part of you—that's the trip. So you don't get strangled in the past, by your own dead skin."

Luis Valdez, 45, the nation's pre-eminent Chicano playwright, seems a very unlikely candidate for getting strangled in his own dead skin. In the years since Valdez founded the theater on the picket lines of the United Farm Workers, El Teatro has toured the United States numerous times, traveled to Europe six times and received major critical awards in New York, San Francisco and Los Angeles. It's had smash-hit commercial successes in Los Angeles and San Francisco—*Corridos*, *Zoot Suit*—and has spawned an entire generation of Chicano *teatros* throughout the Southwest, most of which it has outlived. Such success represents two decades of evolution, twenty years of hard work for Valdez and the shedding of several skins along the way.



Playwright/director Luis Valdez (photo: Irene Fertik)

Luis Valdez was born in Delano to farm worker parents. The second of ten children, he was raised in the labor camps and worked in the fields as a child. "My family had been hitting the migrant path," he says, "going up and down the state. We'd come to San Jose to pick cherries and apricots and prunes and then make it back to the San Joaquin Valley in time for either grapes or cotton. It was a full circle, working from late spring to late summer, early fall."

Valdez's theatrical roots are almost as deep as his farm-worker roots. As a child, he built a cardboard stage and put on puppet shows in the labor camps. Later he switched to ventriloquism to entertain the workers. "I always knew there was a captive audience there," he laughs.

Still, it wasn't until his second year working his way through San Jose State in 1959 that he made the crucial choice between what he terms the "two great loves" of his life. "I loved math and electronics," he says. "I wanted to design computers and stuff. The other love was words, particularly the power of words on the stage. I wanted to focus on writing plays. I saw that as a challenge—a challenge of mathematical proportions. The variables involved are enormous. You work out those problems and you put them to words, and then you can recreate them time and time again in the theater. So I took that challenge. I elected to be a playwright."



San Ysidro-Mexican Border Crossing c. 1925. Photo from the "Drawing the Line" exhibit at the San Diego Historical Research Archives. (San Diego Historical Society—Ticor Collection)

Valdez also took on the challenge of creating a uniquely Chicano form of expression in the theater, even in such early full-length works as *The Shrunken Head of Pancho Villa*, which he staged during his student days at San Jose State. His introduction to the plays of Bertolt Brecht helped point him toward combining politics and theater. Still more influential was his study of the great modern Spanish dramatist, Federico Garcia Lorca, who in the years before his execution by Franco's forces at the start of the Spanish Civil War had roamed the countryside with his own company, La Barraca, performing plays from the back of a truck.

"That was an inspiration," Valdez recalls. "I had visions of my own company performing out of a truck in the labor camps."

But it was the San Francisco Mime Troupe, visiting San Jose State in May 1965 with its raunchy, *commedia dell'arte* version of Moliere's *Tartuffe*, that provided the catalyst Valdez needed to find his own form. "That was the first practical demonstration I had ever seen that anything remotely associated with this approach was possible," Valdez says, "working in the parks, taking a political slant, particularly using classical material—which I found exciting—and working off basic human energy, guts, the actor's human presence. The ensemble, the emphasis on improvisation, the use of masks, the broad physical style—all of that, obviously, fed directly into the vision of the Teatro Campesino."

"I hung signs on people and asked them to play out the different roles they played every day on the picket line."

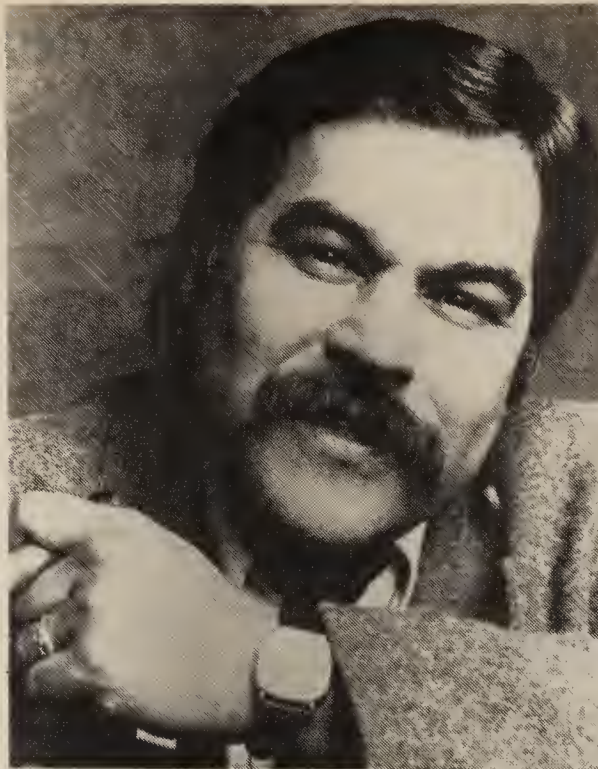
Valdez joined the troupe for the summer, and a few months later he was back in Delano, creating his own company. With the United Farm Worker's grape strike in progress, and anxious to do his part for *la causa*, Valdez approached Cesar Chavez about setting up an agitprop theater group to aid the union. Chavez gave him the go-ahead. Valdez put up audition notices in Spanish and English and was surprised and gratified when a large crowd turned out for his group's first meeting.

"After I'd given my little spiel about how we were going to put the group together," he recalls with a chuckle, "I asked if people had any questions. This one woman timidly raised her hand and asked, 'What time does Teatro Campesino begin?' We had an audience before we even had a company. It cracked me up. But it made me realize we needed action; I needed to involve people more directly."

"So the next meeting, I pulled out my signs and, instead of going into a long explanation of what we could do, we did it. I hung signs on people and asked them to play out the different roles they played every day on the picket line. The first thing was to get them talking to each other. One would play the striker and another the strike-breaker, and they would recite their speeches, the same speeches they used every day on the line—they had them memorized by then. And that led to funny bits, moments that made everybody laugh. That was the birth of El Teatro Campesino."

Suddenly Luis Valdez had a theater along the lines he had fantasized about, one that traveled around the countryside performing from a truck. All they had at first was a panel truck—they would drive it into a field and crawl onto the roof, which served as a small and precarious stage. Soon they graduated to pickup trucks, and finally to the comparative luxury of a flatbed. Teatro Campesino, theater for farm workers, created and performed by farm workers, was as good as its name.

Simplicity was the key to the short skits, or *actos*, alternating with rousing musical interludes, that the company performed that first year in the fields, on the picket lines and eventually on a nationwide fundrais-



Luis Valdez, artistic director of El Teatro Campesino

ing tour for the UFW. The actors appeared in ordinary street clothes, perhaps carrying some appropriate prop and wearing signs that identified the characters in no uncertain terms: Farm Worker, Striker, Scab, Organizer, Overseer, Boss—or, as in one skit, Grape and Raisin.

The dialogue, drawn directly from the farm workers' lives, was sharp, fast and funny. The message—the tyranny of the bosses, the ignominy of the scabs, the righteousness of *la causa*—was simple and direct. For the union, El Teatro Campesino boosted morale, helped spread the message and raised funds. For the audiences who got to see El Teatro on tour, its vibrant energy and directness were a breath of fresh air.

El Teatro Campesino shed its first skin in 1967, moving 60 miles from Delano to Del Rey, near Fresno. Valdez describes the move as marking a transition "from our farm workers phase into our Chicano phase."

Another, perhaps more important, transition came in 1969 with the first of El Teatro's six trips to Europe. The company was invited to the World Theater Festival in Nancy, France. "That exposed us to a whole international scope and new approaches," Valdez says, "and it brought us back with a renewed commitment and new concepts about developing the theater. It was time to go deeper, to touch a more fundamental part of our being."

The move to San Juan Bautista in 1971 brought more stability for the theater as it entered a ten-year phase of collective development of large-scale works dealing with the myths of being Chicano in America. *La Carpa de los Rasquachis* (The Tent of the Underdogs) encompassed Chicano rural life; *El Fin del Mundo* (The End of the World), the urban experience. Each piece went through five or six different versions, which were taken on tour and then brought back to San Juan for further reshaping and refinement. "San Juan provided almost a meditative state for the company," says Valdez.

The period, one of immense productivity and constant touring for El Teatro Campesino, was a mixed blessing for Valdez. "You know, I got into this whole thing as a playwright," he says, "and I had put aside my need to write a play so that a real company might come into being. Finally I started to get really frustrated."

Valdez got in touch with Gordon Davidson, artistic director of the Mark Taper Forum in Los Angeles, and was commissioned to write a play dealing with some aspect of Los Angeles history. He chose the Sleepy Lagoon Murders, a celebrated case involving *pachuco* gangs and racism in the 1940s. The resulting play was *Zoot Suit*, a smash hit musical in Los Angeles in 1978 and '79, and the first play written and directed by a Chicano to reach Broadway (where it was not much of a success). It was later made into a vibrant movie,

directed by Valdez and starring Edward James Olmos and Luis' brother Daniel, who wrote the score.

With the proceeds from his first feature film, Valdez was able to buy a former spinach-and fruit-packing plant in San Juan Bautista, which the company converted into a playhouse and opened with a production of David Belasco's *Rose of the Rancho* in 1981.

Opening the theater, however, has proved easier than keeping it open, especially since the company relies so heavily on the output of one man, who is struggling with his own professional evolution. "The playwright in me resists the director," Valdez says. "Occasionally they're able to collaborate, but more often than not the director's sitting there tapping the playwright on the shoulder, saying, 'Where's the script?'"

"I want the best of both worlds," he confesses. "I want to have the quiet and the opportunity, the space to write. That's why I live in San Juan. And then I want a mechanism to produce what I write, to take it to the next step, to work out the kinks. A play isn't just what appears on the page. That's a fallacy, for anyone to think you can just write a play and it's perfect. You've got to work it out—see if it works."

Since El Teatro's 1985 twentieth-anniversary season...the theater looks busier than it has in some years. A new period in the life of El Teatro and Luis Valdez has begun, prompting his meditation on change and the shedding of skins.

"That's one thing Cesar continues to say: 'We're not going to go away. We're just not. We're going to follow through on this as long as we live.' And the same philosophy that came out of the guts of the union struggle forged the Teatro. We have fat times and lean times, but we're not going to go away. We're going to continue to be here. I consider El Teatro Campesino to be my life's work."

Robert Hurwitt is the editor of *West Coast Plays* and associate editor and theater critic for the *East Bay Express*.

This article first appeared in the *San Francisco Examiner's Image* magazine, January 5, 1986.

El Teatro Campesino: A Very Human Pursuit

"When we first started we called the Teatro simply what it was. The Farmworkers Theatre. And it occurred to us then, that we were combining two words that are rarely used together. Or two terms, farmworker and theatre. Because theatre, as we had known it, had been pretty much something of the privileged classes or peoples in this country. And so, here we were combining this function, this community event with another kind of function, of the worker. And the juxtaposition of the two created a new something that was very weird. Farmworkers theatre or teatro campesino. And actually, it bridged a whole lot of questions. It opened up the whole spectrum of possibilities."

We couldn't name what we were doing. So we called them *actos*. Acto means quite simply, an act. It's related to just a human act. Like hechos, your deeds, and that's what we were doing. We were just doing this acto, and we had no tradition in which to fit. And so what emerged was something that came from the total humanity of whoever was doing it. Immersed, of course, in the context of the farmworkers' struggle, we became aware that it was possible, very deliberately, to work on different aspects of human beings. To deliberately create culture, at the same time that you are exploring the roots of what already exists. This later developed into the concept of El Centro Campesino Cultural. And so the whole Chicano business of looking for identity and culture became at its very root, the very human pursuit of rediscovering our human potentiality."

Luis Valdez
from a conversation with stage director Peter Brook, excerpted from *"El Teatro Campesino: The First Twenty Years..."*

Humanities Alive! CCH Projects in San Diego: 1975–1986

CCH has been privileged to be associated with humanities projects sponsored by an impressive array of educational, cultural, historical and community organizations in the San Diego area: the League of Women Voters, San Diego State University, the University of San Diego, University of California San Diego, KPBS-TV, Fronteras, Community Arts of San Diego, San Diego Ecology Centre, San Diego Historical Society, El Centro Cultural de la Raza, and the San Diego Unified School District. These and other project sponsors have looked to CCH for support in their efforts to maintain the humanities as a vital force in the San Diego community.

For this issue of *Network*, we have selected a few of those projects as a focal point for looking back on eleven years of productive collaboration between CCH and San Diego humanities organization.

1981

A Humanist in a Medical Setting

sponsored by the Center for Neurological Research, San Diego.

Many CCH-funded projects include participation from representatives of various humanities disciplines or seek to bring the influence of the humanities to bear on an area in the sciences or arts. One such cross-disciplinary effort was undertaken by the Center for Neurologic Study which supported the efforts of two philosophy professors to expose patients to some of the great wisdom contained in literature.

For six months in 1980 Dr. Ben Mijuskovic, one of the philosophy professors, visited the patients and introduced them to works of literature he felt would be supportive of their condition and would also offer a means for them to remain mentally active. The books he initially selected, *The Plague* and *The Heart is a Lonely Hunter*, were not popular with the patients. They were too grim and depressing. The patients did, however, like *Jonathan Livingston Seagull* and *The Little Prince*—books that exemplified values of courage, perseverance or escape.

As one woman with multiple sclerosis said, "I would have never read that little book that he gave me, *The Little Prince*, which I think of as a child's story. But I got something out of it in a spiritual way. And I loved *Jonathan Seagull*. I have read it twice now. There was something there that makes you realize that when this life is over, well, if just goes on. At least, that is the feeling that the book brings out."

1981

Approaches to Historical Archaeology: The Case of the Royal Presidio of San Diego

sponsored by the San Diego History Research Center, San Diego State University.

When Spain began her occupation of Upper (Alta) California in 1769, her empire in the New World was nearly three centuries old. The riches of these lands had long filled Spanish coffers and, not surprisingly, drew the attention of other European powers to the wealth-producing American colonies.

In October 1981 a conference on "The Case of the Royal Presidio of San Diego" was held on the SDSU campus. The conference had two purposes: to show what historical archaeological inquiry has revealed about the earliest European settlement in San Diego and to examine the excavation program at this historical site as a model to illustrate the multidisciplinary character of historical archaeology.

A summary of the information presented at the conference was published in a 15-page booklet which also included a bibliography for further study. Tapes of the presentations are on deposit in the San Diego History Research Center and are available to the general public.

1982

Villa Montezuma

sponsored by the San Diego Historical Society and the University of San Diego

Villa Montezuma, San Diego's famed "palace of fine arts" is struggling to reach its 100th birthday with its ornate ceilings and celebrated frieze work intact. This most elaborate of San Diego's Victorian houses with its many rooms and array of turrets, gargoyles, fireplaces, and stained glass windows was nearly lost when a fire in March of this year almost burned the structure beyond salvaging. Now the house has become the focus of an immense restoration effort involving more than a hundred artists, restoration architects, interior designers and contractors. They hope to finish the job by June of 1987 in time to observe the 100th anniversary of the villa's completion.

In 1982 CCH awarded a grant for the production of an elaborate slide show presentation portraying the Villa Montezuma both as an unparalleled example of Victorian architecture and as a viable community center. According to Project Director Iris Engstrand, professor of history at USD who is involved in the current restoration, the hundreds of slides taken for this project will help in this massive undertaking. Earlier this year CCH also awarded a mini-grant to USD and the San Diego Historical Society to convert the slide show to videotape for airing on KPBS-TV and for showing to educational and community groups.

What is the Villa Montezuma? Legend, mystery and drama have surrounded the villa and the man for whom it was built, Jesse Shepard. He has been described variously as genius or eccentric, artist or charlatan, spiritualist or fraud, musician or poet. He was born in England in 1848, grew up in Illinois, and toured Europe as a gifted concert pianist before coming to San Diego in 1876 on a concert tour. When he returned to the city a few years later the "palace of fine arts" was built and for two years Shepard entertained in the music room of the villa and also reportedly conducted seances. He then returned to Europe and never came back to the residence he named Villa Montezuma from his study of the rites of ancient Indian cultures. In 1927 Shepard died in Los Angeles. His villa was eventually purchased by the city of San Diego for preservation as a national historic landmark.



Villa Montezuma as it looked in 1903. (San Diego Historical Society—Title Insurance & Trust Collection)

1984

San Diego-Tijuana International History Fair

sponsored by San Diego State University and the San Diego Historical Society

The second annual San Diego-Tijuana International History Fair was held March 30–April 1, 1984 at the Cultural Center complex in Tijuana. The Fair boasted about 2,400 entries from students in San Diego and

Tijuana: research papers, exhibits, performances and audio-visual presentations. Included were entries on the Agua Caliente racetrack, the Pamplonada bull run in Tecate, the international border crossing, Tijuana during the Mexican Revolution, and a history and future prospects of water usage in San Diego County. According to the Fair's organizers, the aim of this three-day event on local history was to have "some students walk away with a greater awareness of their community's cultural heritage," to convince students that they can become just as personally involved with history as they can with chemistry experiments and computers."

At least 2,000 students from the San Diego area attended the Fair, and a similar number of students from Tijuana attended. According to the project director, Philip Flemion, chairman of the history department at SDSU, "the program got many students to become personally involved with history; it provided a worthwhile supplement to regular classroom programs; and it appears to have had a positive effect on the morale of the social studies teachers in the San Diego area. The conclusion is clear: the 1984 program has established a permanent place for the History Fair in the calendar of San Diego area schools."

Indeed it did. The Fair continues to be a success and is cited elsewhere in this issue of *Network* by the Superintendent of San Diego Schools, Dr. Thomas Payzant, as one means for San Diego students to "gain a greater awareness and appreciation of their cultural heritage and the history of their community."

1984

"Ripped in Two / Rasgado en Dos" sponsored by the University of California San Diego.

"Rasgado en Dos," a 28-minute videotape featuring works by four Chicano poets, aired on 50 PBS channels nationwide early in 1984. This award-winning program offers an inside view of the Chicano's bilingual and bicultural reality by San Diego poets Gina Valdes, Patrick Ojeda, Ruben Medina and Alurista. According to project director Michael Davidson, director of the Archive for New Poetry at UC San Diego, the purpose of the program was to adapt the oldest art form—oral poetry—to 20th century television technology. "The idea of presence, of putting the poet in the poem, of a happening, is something that started with Beat poets, then moved through the civil rights and feminist movements...in an attempt to make a personal contact with their audiences." The voices of the border poets speak eloquently about their bilingual heritage and about issues important to communities with a high percentage of Mexican-American citizens.

1985

"The Lemon Grove Incident" sponsored by KPBS-TV, San Diego State University.

In 1931, Mexican-American children were suddenly barred from attending the Lemon Grove Grammar School. They were to be taught separately from their Anglo classmates. But the Latino parents didn't buy the idea and formed the Neighborhood Association of Lemon Grove which filed a suit against the school board. They won the suit which was the first successful desegregation case in the country. The one-hour docudrama "The Lemon Grove Incident" was aired on KPBS in San Diego, December 10, 1985. Historic film footage and interviews with former students who recollect the incident are intercut with the dramatization. According to Paul Espinosa, the producer and writer of "Lemon Grove Incident," the film is a meaningful piece of the puzzle he believes surrounds the story of Mexican-Americans in this country. "Most people, when they think of desegregation, think of the Supreme Court schools case in 1954. But there were a lot of earlier cases in the Southwest involving Mexican-American children. In those places, including San Diego, there was a separate-but-equal mentality, and in several towns people were suing their school boards. And they were losing." But in Lemon Grove the outcome was different — for the first time.

"Borders" in San Diego

continued from page 1

Danah Fayman, President, San Diego Arts Foundation

Concurrent with my service on the California Council for the Humanities, I have also joined the board of Partners for Livable Places, a national organization dedicated to demonstrating ways to make cities more humane and livable.

In both capacities, I have seen how projects in the areas of history and literature can have a direct and positive impact on people's lives, how whole neighborhoods can be brought to life and their residents given, as one historic researcher put it, "a sense of somebody."

I have seen how a project documenting the history of ordinary citizens of an ethnic group in Memphis gave a sense of renewed pride to many other members of that group.

I have seen how a study of the history of a city such as Boston sparked new interest in participating in the centennial celebration of that city and also generated a curiosity and enthusiasm for a knowledge of history in general.

I have seen how an urban neighborhood in Indianapolis has been revived around the Madame Walker Urban Life Center. The research done in restoring a historic building has brought both business and cultural uses into what had been an economically depressed area.

Involvement with these projects, as well as those funded by CCH, has allowed me to see how a knowledge of their own history can change people's lives and encourage them to hope.

Andrew Wright, Professor of Literature at University of California San Diego

The following remarks are part of Professor Wright's 1986 UCSD commencement address.

In my experience of UCSD, going back to the early days of 1962 and 1963, this university has been blessed by persons of large vision. I remember a December morning of 1962, when I was walked along a then-empty mesa by Chancellor York, hearing of a university, still very new, where scholars of various disciplines would live and talk together as intellectuals whose interests would find points of convergence whatever their special fields might be. It was a heady prospect, and I must say that in many ways it has been realized, because of some remarkable people who, by the breadth of their interests, refused to be constrained within the conventional boundaries.

I am thinking of Errett Bishop, a poet among mathematicians, who brought to his mathematical speculations a poet's fire and insight. I am also thinking of David Bonner, a biologist with a strong humanistic bent, whose plan for the development of the medical school here, has wide-reaching humanistic implications. And Sigurd Burckhardt, equally at home in German and English literature, whose formidable knowledge of linguistics and philosophy made him one of the most powerful critics of his generation. And Robert Elliott, literary scholar who acquired professional competence in anthropology in order to write his seminal works. And Martin Kamen, one of the world's great chemists, who plays the viola with incomparable grace—and reads and recites Damon Runyon with memorable force. Martin Kamen, though now retired, is still vigorously with us, as is Melvin Voigt, the first University Librarian on this campus, a man of great vision and force.

There have been great persons at the University of California, San Diego—and there still are such persons. They demonstrate that the supposed gap between the two cultures, the scientific and the humanistic, appears to have mattered less here than perhaps elsewhere. We talk to one another, we know one another—not always as well as I for one should like. But talk we do; and this fact gives me hope.

But if we are to talk we must be understood by our interlocutors. That's why the American educational system seems to me to be so important, in its insistence that undergraduates in the humanities learn some science; and that students of the sciences be exposed to the humane disciplines. There is one respect in which I am disappointed by what has happened in American higher education in the last decades, namely, the abandonment of the requirement that undergraduates learn at least one foreign language. It is a great loss. How desirable it is for those of us who live here in San Diego to learn the great language spoken by the people south of our nearby border. I will say it in fact in Spanish, and then in English.

El corazon de un pueblo se expresa en su idioma, o mejor dicho el corazon de un pueblo se realiza en su idioma. Por lo tanto es necesario conocer el idioma para entender a un pueblo.

The heart of a people lies in its own language; or, in other words, the heart of a people is realized in its language. For that reason it is necessary to know the language in order to understand a people.

I am not naive enough to imagine that knowing something of another language automatically brings about such understanding; but I do claim that such knowledge is indispensable. Those two towering masterpieces of the contemporary Mexican novelist Carlos Fuentes, *La Region mas transparente* and *La Muerte de Artemio Cruz*—translated into English as *Where the Air is Clear* and *The Death of Artemio Cruz*—are keys to the understanding not only of modern Mexico but of Latin America more generally. I am convinced that if some of the people in charge of our foreign policy knew Spanish and the cultures embedded in it, our mischievous intervention in Nicaragua and elsewhere in Latin America might have been prevented, and might still be turned around—by the application of good sense coupled with understanding. How one yearns for elected and other officials with linguistic competence and a sense of history.

I come to the end of my remarks, which must by custom finish on a note of hope. One of the fine things about being in an academic community is that disagreements are settled by intellectual rather than physical force. In a celebrated essay called "What I Believe," E. M. Forster declared ringingly: "All the great creative action, all the decent human relations occur during the intervals when force has not managed to come to the front. These intervals are what matter. I want them to be as frequent and as lengthy as possible, and I call them 'civilization'."

Hamilton Marston, Civic Leader

The following statement was made by Hamilton Marston at the 50th Anniversary Celebration of the San Diego County Administration Center, August 20, 1986.

As we celebrate the 50th Anniversary of the San Diego County Administration Center, I thank the county for having invited me to speak on behalf of my grandfather, George Marston, chairman of the Civic Center Committee in the 1930s, and of the people of our community, whose vision, effort and support provided this, our finest building in our finest place.

The 1930s were years of world-wide depression. In America we knew unemployment, silent factories, foreclosed farms and failing banks. But in America we had the echo of a swinging song from one of the New York shows of 1932:

*Mr. Herbert Hoover
Says that now's the time to buy;
So let's have another cup of coffee,
And let's have another piece of pie.*

And the American people did buy: the National Recovery Act, the Civilian Conservation Corps, and the Works Progress Administration.

On April 23, 1935, for the fourth time the civic center question was placed on the ballot for a city and county election. George Marston explained, in a press statement:

Just at this time the Federal Government is spending 48 thousand million dollars for public works. The director of the California Federal

agency is recommending our Civic Center project to the Washington administration and assures us that the Government will not only grant us a sufficient loan but will make us an outright gift of 30 percent and possibly 50 percent.

The bonds failed again, but knowing that they had the support of about 65 percent of the voters, city councilmen and county supervisors took advantage of federal aid without a bond issue.

On March 20, 1936, George Marston wrote:

The foundation of our Civic Center is being built....The WPA has apparently got into this for at least \$200,000 or \$300,000 already and we are beginning to breathe a little easier....

On July 16, 1938, I stood at the edge of a large crowd here, waiting for President Franklin Roosevelt. I saw his car arrive, and I heard Ralph Jenney, director of the California Relief Commission, introduce county and city officers and my grandfather, and then my sister, Mary Marston, who was seventeen and wearing a new hat and dress. And I heard my sister say: "Mr. President, we present you with the key to our Civic Center, and to our hearts."



Susan Gordon, new CCH program officer

CCH Staff Welcomes Susan Gordon

The Council is pleased to welcome Susan Gordon to the staff as Program Officer in the Los Angeles office. Dr. Gordon recently received a Ph.D. in Folklore and Mythology from UCLA where she was honored as Graduate Woman of the Year. In addition, she holds a B.A. in English from Western Maryland College and an M.A. in Folklore and Mythology from UCLA. Dr. Gordon is fluent in Spanish, having lived for years in Costa Rica, both as a Peace Corps volunteer and an instructor at the Universidad de Costa Rica. A native of New Jersey, she has lived in southern California for the past seven years.

CCH Members on the Move

Dudley Varner has been appointed Assistant Director of the Division of General Programs for Humanities Projects in Museums and Historical Organizations at NEH. Prior to his appointment, Dr. Varner was executive director of the California State Agricultural Museum in Fresno. He was a member of the Council since January of 1985 and served as its treasurer until his recent move to Washington, D.C.

Lloyd B. Dennis, Council member since 1982 and most recently chairperson of the Ten-Year Anniversary Celebration last fall, has been named Executive Director of Public Affairs at the City of Los Angeles Department of Water and Power.

CCH Receives Merit Award from NEH

The two-year proposal submitted by CCH to the NEH Division of State Programs last spring was voted "excellent" by both panelists and reviewers at NEH, and the Council has been informed that it will receive a \$50,000 Merit Award for the next fiscal year. According to CCH Executive Director, Jim Quay, the Merit Award monies will be added to the funds available to the projects.

CCH was one of eight state councils to receive such an award; the others were: Alabama, Louisiana, Maryland, Montana, Texas, Utah and Vermont. In their comments on the Council's proposed scope of activities, the reviewers lauded CCH for its clear sense of mission, its responsiveness to the particular needs of the state, the quality of the humanities programs it has supported and for the integrity of its future plans for humanities program development in all areas of California.

Humanists-in-the-Schools Program—An Education Program that Works

The CCH "Humanists-in-the-Schools" program was reviewed by the Joint Dissemination Review Board of the U.S. Department of Education and has been validated by them as an exemplary educational program. As such it will be included in a catalog called *Education Programs that Work* which will be distributed by the National Diffusion Network.

14 California Humanities Teachers Recognized for Excellence

The Council for Basic Education (CBE) has awarded \$3000 National Fellowships for Independent Study in the Humanities to 151 outstanding high school teachers from 31 states. Fourteen California humanities teachers were among those honored. According to A. Graham Down, Executive Director of the Council, "CBE Fellows represent superior teachers who can be found in most schools, who are often neglected, and who need encouragement to stay in the classroom. The 1986 Fellows were chosen on the basis of their plans for eight weeks of full-time concentrated study in the humanities."

Among the California fellowship recipients is Mary Ellen Kashing of Valley High School, Sacramento, who was the project director for a CCH-funded project, "Celebrate the Region!", a symposium exploring California literature.

Applications for 1987 fellowships may be obtained by writing to: Council for Basic Education, c/o Independent Study in the Humanities, CN6331, Princeton, NJ 08541-6331.

Poster Exhibit for Bicentennial of the Constitution Available in September

"The Blessings of Liberty," a poster exhibit which tells the story of the framing of the U.S. Constitution, is now available from Project '87. The exhibit consists of 12 full color posters, each 22" x 36". A *User's Guide* accompanies the exhibit and includes an essay describing the events, ideas, and leaders pictured on the posters. The exhibit is designed to be displayed in

libraries, civic centers, businesses, schools and other public buildings. For more information about this exhibit and other Project '87 materials and activities, contact Caitlin Croughan in the CCH San Francisco office or write to: Project '87, 1527 New Hampshire Ave., N.W., Washington, D.C. 20036.

Entries Invited for Educational Film Festival

The deadline for entries to the 17th Annual National Educational Film and Video Festival is *December 15, 1986*. The Festival, which will be held in the San Francisco Bay Area in May of next year, welcomes media entries in over 80 categories including history, government, anthropology, language arts, human relations and teacher education. Films, videocassettes, and filmstrips will be judged on their creativity, continuity, technical excellence and educational value. For more information contact Sue Davies, Executive Director of the Festival, 314 East 10th St., Oakland, CA 94606. 415/465-6885.

Call for Papers on Hispanic California

The theme of the 40th California History Institute is "Hispanic California Past and Present." The 1987 Institute is scheduled for April 24-25. The theme will underscore the Hispanic heritage and its many dimensions from early explorers to modern barrios. Media or film presentations are encouraged. Anyone interested in participating as speaker, moderator, commentator or panelist is invited to submit proposals by *October 1, 1986* to the Director, Holt-Atherton Center for Western Studies, UOP, Stockton, CA 95211. Send a one-page abstract or summary and a current vita.

Calendar of Humanities Events

Exhibits through October 20

"Rites: An Exhibition of Paintings by Sarah Swenson": a series of contemporary paintings and prints of women inspired by the ancient frescoes of the Villa of the Mysteries in Pompeii. Lang Gallery, Scripps College Galleries of the Claremont Colleges. 714/621-8283

through December 20

"Drawing the Line: Creation of an International Border": sketches, maps, letters and artifacts that give a sense of the conflicting viewpoints surrounding the establishment of a border. San Diego Historical Research Archives, Balboa Park. 619/232-6203

through December

"Our Town 1886": scenes and vignettes of Pasadena in the 1880s. Pasadena Historical Society Museum, 470 W. Walnut St. 818/577-1660

Events

October 9-11

"Rites: Woman, Goddess, Myth": a symposium of artists and scholars exploring the themes presented in the exhibition of paintings by Sarah Swenson. Scripps College, Claremont. 714/621-8283

October 12

"An Evening of Readings and Discussion of Works by Hispanic Poets and Playwrights": a 60-minute staged reading followed by dialogue with the audience. Old Globe Theatre, Simon Edison Centre for the Performing Arts, San Diego. 619/239-2255

October 10

"Images of Mexico across the Border as Depicted by the Mass Media in the United States": a public forum with representatives of newspapers from the U.S. and Mexico. Manchester Center Auditorium, USD campus, San Diego. 619/260-4816

October 14

"On the Border: The Baja California-San Diego Exchange": a symposium on the UCSD Library's Baja California Collection and exhibit of materials from the Collection. Special Collections, UCSD Library, La Jolla. 619/534-2533

October 15

"Laws and the Environment": the sixth in a series of lectures on "Ethics and the Environment" at the Museum Theater, Coyote Point Museum Association, San Mateo. Lecture given by Dr. Harry Scheiber, 7:30pm. 415/342-7755

October 16

"Cafe Urgente: A Social Dialogue on Contemporary Border Consciousness": a panel discussion with six humanities scholars presenting their views on the redefinition of border society. Centro Cultural de la Raza at Balboa Park's Pepper Grove, San Diego. 619/235-6135

October 17

Public Humanities Lecture, "Borders" by playwright Luis Valdez. 8pm, Mandell Weiss Center for the Performing Arts, UCSD campus, La Jolla. 213/482-9048 or 415/391-1474

October 18

Public Humanities Conference at the La Jolla Village Inn. (See schedule of day's events in this issue of *Network*.) 213/482-9048 or 415/391-1474

October 22-25

Emily Dickinson/H.D. Colloquium: four days of panels, discussions, readings, and performances on the occasion of the centenary of Emily Dickinson's death and H.D.'s birth in 1886. San Jose State University. 408/277-2834

October 25

Bay Area Women's Philharmonic Concert Series: Laurel Hall, clarinet. First Congregational Church, Post and Mason Streets, San Francisco, 8pm. 415/626-4888

November 19

"Our Need for Nature": the last in a series of lectures on "Ethics and the Environment" at the Museum Theater, Coyote Point Museum Association, San Mateo. Lecture given by Harold Gilliam, 7:30pm. 415/342-7755

November 20-22

"Tradition and Innovation: The Condition of the Humanities at Community Colleges": a national conference on issues concerning community college faculty and administrators. Sir Francis Drake Hotel, San Francisco. Contact Jim Megginson, Community College of Philadelphia. 215/751-8860

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NEXT PROPOSAL DEADLINES: October 1 and April 1, 1987

Proposals for these deadlines must conform to the 1986/7 Program Announcement. Send 10 copies of all proposals (14 copies of media proposals) to the San Francisco office by the date due.

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NETWORK

"Borders"—the Theme of the 1986 Public Humanities Lecture and Conference

In Praise of Borders

As this newsletter proclaims, the Council's annual Public Humanities Conference will take place next month in San Diego. Its centerpiece will be the fourth California Humanities Lecture on the evening of October 17, to be delivered by California playwright Luis Valdez. The Conference will also feature Council workshops, a public discussion of the Council's program, a luncheon address by prominent San Diegan and former Council member, Hamilton Marston, and six separate miniprojects, each on the theme of "borders."

In selecting Valdez, the Council honors a multifaceted Californian: an activist who founded El Teatro Campesino on the picket lines of the United Farm Workers; a dramatic artist whose theatrical success has inspired the founding of numerous *teatros* throughout the Southwest; and a cultural conservator whose work preserves and extends the heritage of Latinos, Californians, all of us. We are very much looking forward to his lecture on October 17.

The selection of San Diego as the site of the lecture both represents a departure and signals a trend, as the first three California Humanities Lectures were delivered in either San Francisco or Los Angeles, where the Council's two offices are located. This year, however, the Council has decided to move the annual lecture around the state, both as an expression of its goal of reaching audiences in all areas of California and also as a means of familiarizing itself with the humanities organizations in cities other than Los Angeles and San Francisco.

San Diego was a natural choice. It is, of course, the second largest city in the state, but more importantly from the Council's perspective, the city has been the site of a series of successful public humanities projects. The City of San Diego itself sponsored the first CCH project in that city, a 1976 effort called "Tijuana: Gateway or Border," while the most recent project funded by CCH, a 60-minute film entitled "The Lemon Grove Incident," aired on PBS last year to critical acclaim. For a brief time during 1980-81, the Council was

able to maintain a branch office in San Diego. All in all, the strength of the city's academic and humanities organizations readily suggested San Diego as a hospitable site for the 1986 lecture.

"Borders vs. Boundaries"

Once San Diego was established as the site, the theme "borders" immediately suggested itself. The presence of the U.S.-Mexican border is the most obvious prompting, but we also had in mind more metaphorical interpretations. Reflecting on both the artificiality and the reality of the line dividing Mexico from the United States suggests that drawing cartographic lines in the

continued on page 2



United States-Mexican Boundary Monument c. 1890. Photo from the "Drawing the Line" exhibit at the San Diego Historical Research Archives. (San Diego Historical Society—Ticor Collection)

The California Council for the Humanities is
a state-based affiliate of the National
Endowment for the Humanities